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*Studia Catulliana*. By F. W. GREBE. Dissertation. Amsterdam: Meulenhoff, 1912. Pp. 135.

In his preface the author of this dissertation states that he first read the poems of Catullus through carefully without reference to any annotated edition and then compared his conclusions with Friedrich's recently published commentary. The result is practically a review of Friedrich's book. About 85 passages are treated, in connection with most of which the author finds fault with one of Friedrich's interpretations or emendations. Since Grebe in general displays good judgment in these criticisms, it is usually the over-subtle interpretations that are attacked. An example will serve as illustration. In 41. 1 Friedrich thinks that the reading *A me an a* of the MSS cannot conceal the name *Ameana*, accepted by most editors, because the following *puella* would be superfluous; that therefore a proper adjective modifying *puella* must be sought, and he suggests such a one in *Aminaea*. Grebe easily refutes this by pointing out that *defututa* modifies *puella* and that in the phrase *Ameana puella defututa* we have a characteristic Catullian phrase, like 21. 1, *Aureli pater esuritionum*, etc.

Sometimes Grebe's methods are too mechanical. For example, in 17. 3 he is clearly wrong, though Friedrich is not entirely right. The latter holds that *ponticuli* has a true diminutive force, contrasting with *ponte longo* of vs. 1. The former maintains that it has no diminutive force. It would seem rather that the use of the diminutive adds color to the context, emphasizing the frailty rather than smallness (though this is implied also) of the bridge—a frailty indicated by *inepta* and *redivivis*. The undiminished form *ponte* is used in vss. 8 and 28 because Catullus is not concerned there with the frailty of the bridge.

While this destructive criticism takes up the greater part of the book, there are a few new suggestions. Most of them, however, merely add a little something to suggestions already made, e.g., in 25. 5 Grebe reads *Cum Diva mulierarios ostendit oscitantes*, and interprets *Diva* as *Luna*, the latter a reading suggested by Heyse. In 51. 6 the conjecture *Vocis hianti*, based on Virgil *Aen.* vi. 492, is worthy of notice.

The appendices present collections of material which might have served as a nucleus for a dissertation more valuable, even if shorter, than the one Grebe has written. A glance through them serves to give some idea of some features of Catullus' style. Grebe refers to them in the course of his book, but gives no general conclusions, as he should have done. They are: polysyllabic words at the ends of hendecasyllables (incomplete); the use of *mente* (this list shows Catullus' fondness for the adverbial usage which gave rise to the Romance adverb; it should contain the examples of *pectore* and *corde* as well); words containing *ll* at the end of a verse; diminutives (the classification according to whether they are formed from noun or adjective is of little value; they should be classified according to their force);

repetition of words or use of similar words for emphasis (valuable); ornamental epithets; favorite types of hexameter lines (deals with the position of nouns and adjectives in the verse); repetition of ideas in different form (incomplete); repetition of phrases, verses, and words (the last cited only if in the same position in the verse; full and valuable).

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*De Fabulis Terenti in Actus Dividendis.* Scripsit HANS KEYM.  
Giessen, 1911. Pp. 29.

It is amazing what a furore has been caused by the repeated occurrence of a single word, XOPOY, in the new Menander fragments. Scholars immediately began to scan the Greek comic fragments and the Latin comedies in order to discover similar *Aktschlüsse*. It was inevitable that the next step would be the reopening of the whole question of act divisions in Plautus and Terence. The problem has already been touched upon, but only incidentally, by Leo (*Der Monolog im Drama* 50 ff.) and Legrand (*Daos* 464 ff.); but to Keym falls the honor of being the first to isolate the subject in a dissertation.

From Menander's practice as now established he draws two general conclusions—in my opinion both correct: (a) acts can end only when the scene is empty, but (b) an empty scene does not necessarily mean a new act. Dr. Keym proceeds to apply these criteria to Terence. The traditional division violates (a) at nine different points; on the other hand, he finds thirty instances of an empty scene, only half of which coincide with the present act endings. Since there undoubtedly was a three-act tradition in antiquity and since he finds the stage empty but twice in the *Andria* and *Heauton*, he avails himself of principle (b) above to reduce the other four plays to the same norm—surely a disappointing finish to so promising a beginning.

I had already worked through Plautus and Terence in the search for the recurrence of an empty stage and I now find myself at variance with Keym at not a few points, but there is little to be gained by dwelling upon such minutiae here. His main contention has already received its *coup de grâce* from the establishment<sup>1</sup> of a third *Aktschluss* at *Heauton* 170 in addition to those which Keym quite properly recognizes at vss. 409 and 872. Thus, the *Heauton* contains four acts at least, and possibly five, since Leo (*Der Monolog* 59, n. 2) finds traces of a chorus at vs. 744.

Keym opposes those *qui fabulas Terentianas sine pausa decurrisse putant* (p. 25), but his argument proves merely that act pauses were occasionally observed, not that they always were. On the same page, he attributes the act divisions to Terence himself, not to ancient scholars. Conscious of these

<sup>1</sup> Cf. *Class. Phil.* VI, 485, and VII, 24ff. Some of my conclusions have now been confirmed by Professor Skutsch, *Hermes* XLVII, 141 ff., in a paper published simultaneously with the appearance of my article *in extenso*.